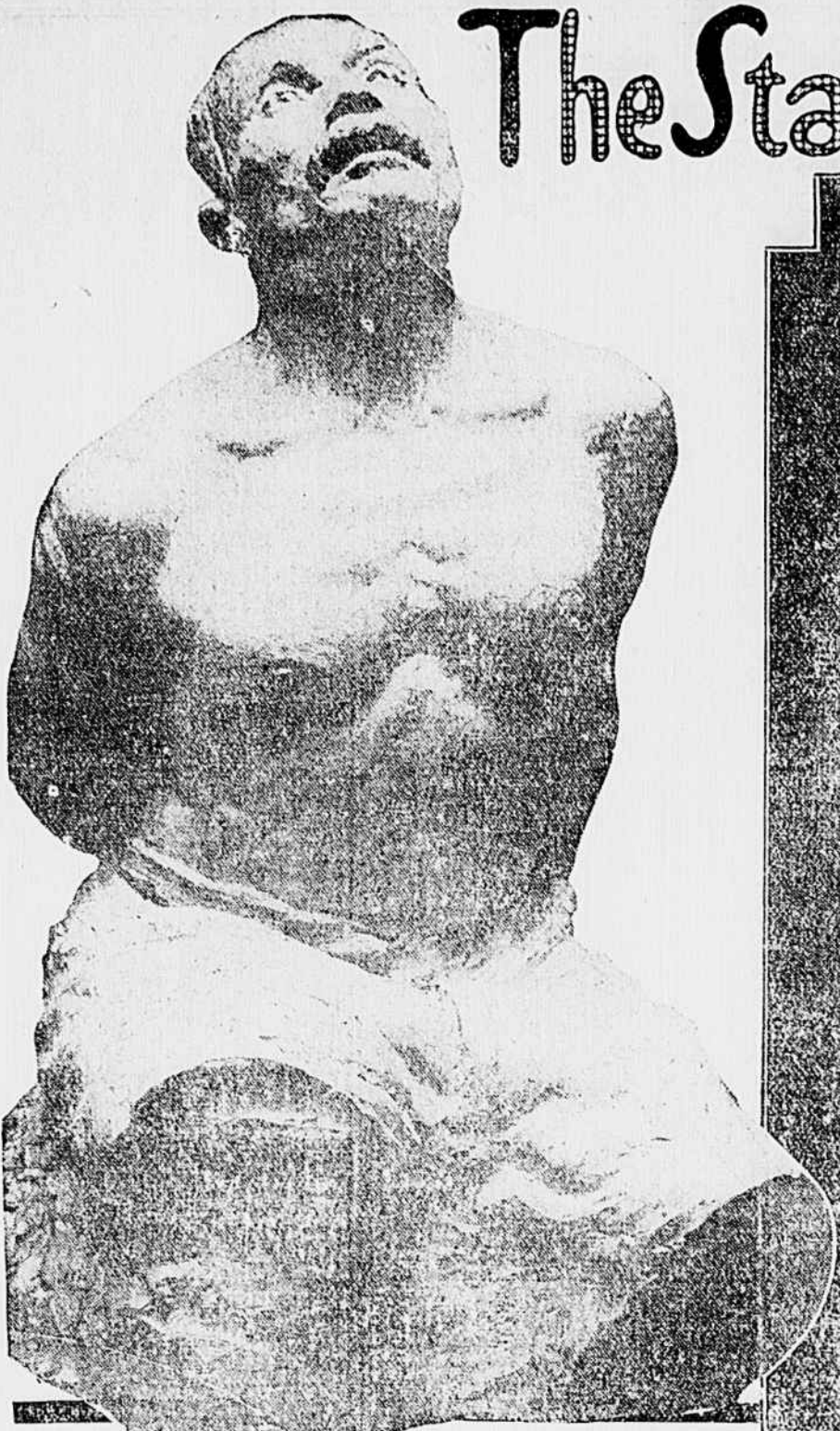


# The Statues by Women to Help Votes for Women

On Exhibit and Sale to Benefit the Suffrage Campaign Fund They Also Mark the Creative Awakening Among Women Artists Through Their Labors in the Cause of Women

"The Keeper of Dreams," by Alice Morgan Wright—A Conception Full of Meaning for All Women.



"The Slave," by Olga Popoff-Mueller, a Paris Salon Exhibit in 1909, Where This Sculptor's Name Is as Well Known as in the American Academies.

At least one class of those women who are ardent workers for the cause of suffrage for their sex is a ready reaping material rewards for the time and energy thus expended. Creative genius in women sculptors, painters and writers is revealing itself more vividly than ever before. Evidence is multiplying which seems to promise that by the time universal woman's suffrage becomes an accomplished fact, those philosophers of the opposite sex who deny to women any share in artistic creative ability will be compelled to "eat their own ungalant words."

More than a hint of this possibility is presented in connection with the photographic reproductions of sculptures by women printed on this page. These were a few of the works of more than eighty women sculptors which were recently on exhibition in a New York gallery. And all of these works were unconditionally contributed for sale to benefit the Suffrage Campaign Fund.

In this way all of these fair laborers in the field of creative art made mute acknowledgment of their debt to the awakening influence of their part in the great movement that is to free the minds and hands of all womankind. Working for suffrage, spending their time and thought upon that cause, instead of being a drain upon their artistic forces, produced the opposite effect; conceptions and powers of exception which had lain dormant were liberated and manifested themselves through the potency of the spirit of unselfish giving.

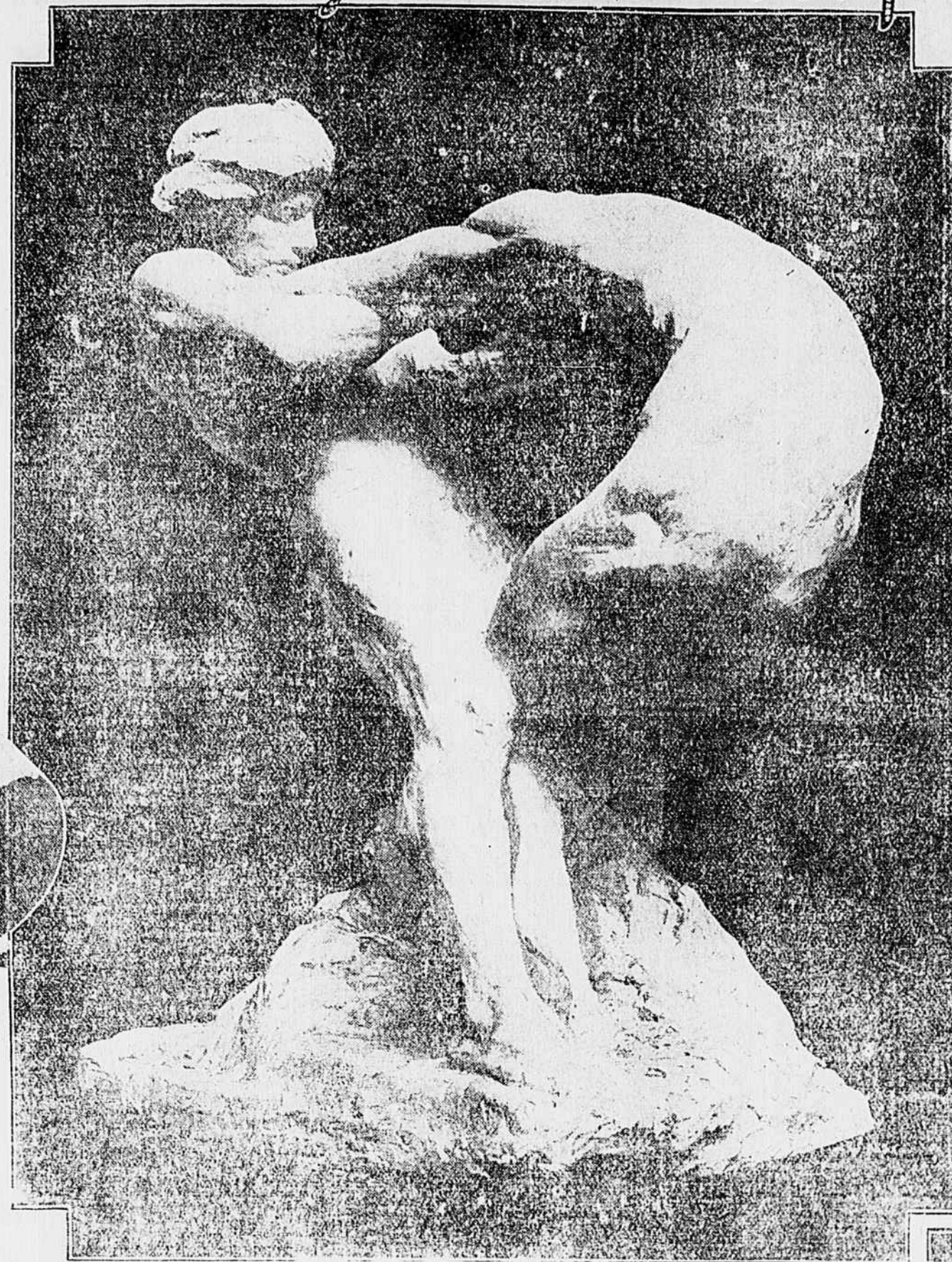
The works of women painters and sculptors exhibited at the Panama-Pacific Exposition in San Francisco won the plaudits of connoisseurs from every European capital. Nearly all of these exhibitors—including those whose contributions were part

of the general architectural display at the Fair—were active workers for suffrage. Many of them were co-workers on equal terms of ability and reputation with celebrated artists of the opposite sex. It was a mute expression of the whole ideal embodied in the women's movement—equality in suffrage, equality in labor and in labor's reward.

Out of that triumph grew the plan for these women sculptors and painters to contribute not merely themselves but the result of their awakened genius to the suffrage cause. The approaching campaign was an opportunity and a crisis. William Macbeth, of New York City, donated the use of his galleries from September 27 to October 16, and nearly a hundred women artists filled them with the choicest of their creations.

The reproductions printed here give a faint idea of the variety and breadth of that exhibit. Nothing but the women's names in the catalogue to convey to the mind of the visitor that all these were the works of women—to whom philosophers in trousers had, all down the ages, denied the artistic creative gift.

They show masterly executions of swift impressions, as in the "Russian Dancers" piece; the crude virility coupled with hopeless helplessness in "The Slave"; and two direct appeals to the fundamental impulse of womanhood in one case exquisitely feminine after a noble fashion, and in the other finely masculine in the struggle between the spirit which is woman and the flesh which is man. One realizes that "The Keeper of Dreams" is a composite figure of the whole world of women, who is acquiring the power to make the worthy dreams of women come true.



"The Flesh and the Soul," in Which Alice Morgan Wright Portrays the Superior Force in Humanity Represented by the Spirituality of Women.

Prominent in the roster of the women artists who gave these results of their awakened artistic impulses to benefit the cause which has awakened them are these sculptors:

Edith Woodman Burroughs, Gail Sherman Corbett, Abneria St. Leger Eberle, Grace Mott Johnson, Anna Coleman Ladd, Olga Popoff Miller, Edith Baretto Parsons, Annetta St. Gaudens, Laura Gardin, Janet Scudder, Alice Morgan Wright, Enid Vandell.

Charlotte Coman, E. Varian Cockcroft, Adelaide Deming, Lucia Fairchild Fuller, Mary E. Foote, Anne Goodwin, M. Jean McLane Johnson, Clara T. McWhesney, Rhoda Holmes Nichols, Jane Peterson, Agnes Pelton, May Wilson Preston, Ida Proper, Anne Estelle Rice, Florence Frances Snell, Juliet Thompson, Helen M. Turner, Martha Walter.

The majority of these artists, besides giving their work to be sold, offered to execute portraits or other commissions on a 50 per cent basis for the suffrage campaign fund.

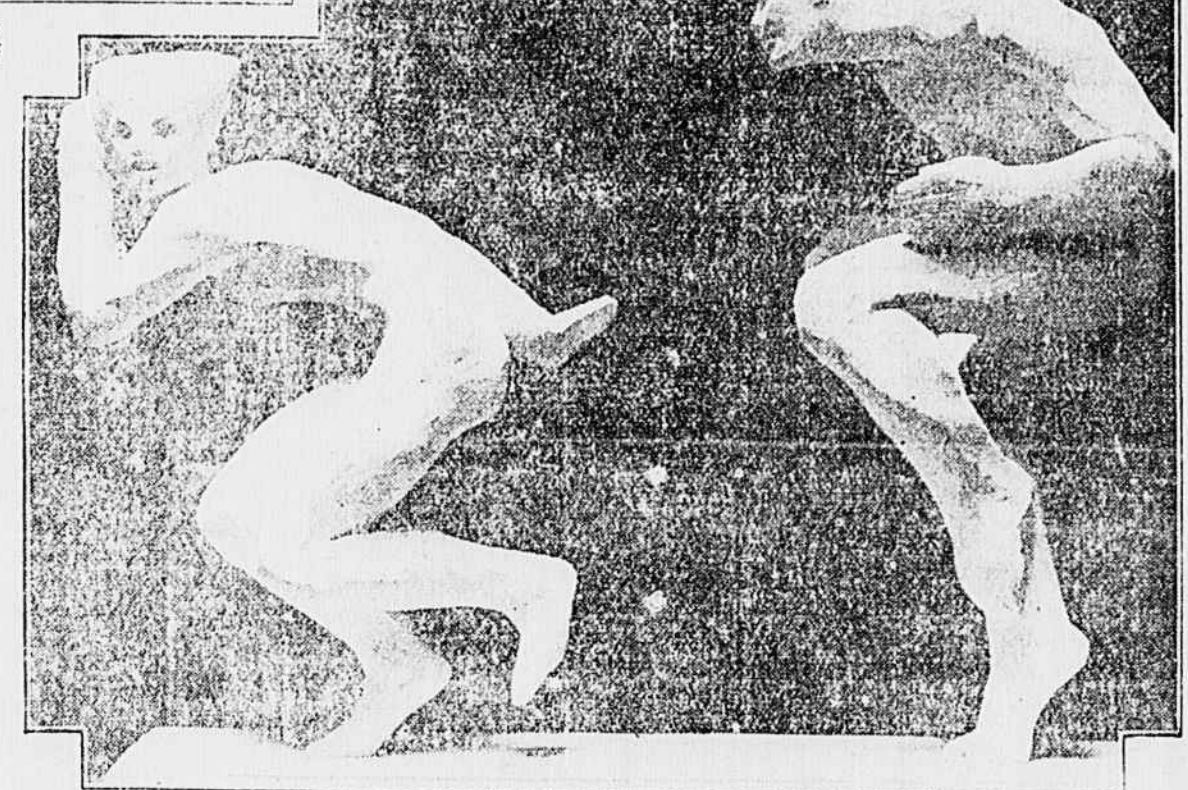
There was nothing provincial about this exhibition. Miss Elizabeth Edmond sent sculpture from California. Ann Estelle Rice committed to the perils of sea-travel pictures from London, and Anna Coleman Ladd is

a Boston contributor. Most of the women contributors are artists who have served their apprenticeship in Paris ateliers. But they are unanimously grouped in their enthusiasm for woman suffrage in New York State in 1915.

The awakening influence upon women in artistic pursuits of their labors for suffrage is by no means confined to those engaged in sculpture and painting. The professors of literature and the stage owe to their suffragist members many of their brightest ornaments. Hardly a real celebrity in either field who is not for suffrage heart and soul and voice.

Probably this fact is most notable in this country and in England. But even in France, where the woman's suffrage movement is overshadowed by the new doctrine of "Feminism"—which is a fad of the intellectuals—the awakening among women who pit their powers against those of men in art and in learning is making itself plainly apparent.

A strong movement exists there for the establishment of a French Academy for women, the ancient body of men known as the Forty Immortals denying the participation of the gentler sex in any such immortality.



"Russian Dancers"—An Impression by Alice Morgan Wright.

## So Many Crabs in Cans, Few Left in the Ocean

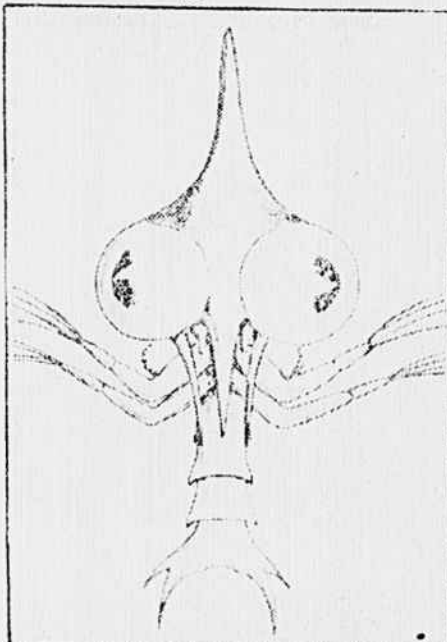
By RENE BACHE.

EVERYBODY knows what has happened to the terrapin and the canvasback duck formerly plentiful, but which now are luxuries exclusively for the rich. But nobody could have imagined that the "blue" crab (native to the same region, so famous for the production of gastronomic delicacies), would ever be threatened with extermination.

Nevertheless, the thing has come to pass, and at the present time the Government Fisheries Bureau is seriously contemplating the establishment of hatcheries for the purpose of propagating by artificial means this valuable crustacean.

During the last few years its numbers have undergone a steady and alarming diminution, and this season's catch has been so short that the supply has not nearly met the demand, the price of "hardbacks" going up to \$2 a barrel. Not long ago 50 cents a barrel was considered a "fair" return by the wholesaler.

The matter is much more serious than might be imagined at first glance. Here



The Mature "Blue Crab," Which the Canneries of "Crab Meat" Have Made So Scarce That the Government Is Looking Into the Matter. A "Blue Crab" Just Hatched. (On the Left.)

is a very important food animal which within recent years has attained widespread popularity all over the country—so much so, indeed, that it may be said altogether to surpass in importance the lobster, for which it has been substituted to a great extent as a material for salads and chafin-dish preparations. Formerly it was known only along the Atlantic coast, being shipped alive to the markets of the principal cities, but the invention of a successful process for canning the "meat" has made it practicable to place the delicacy on the tables of even the moderately well-to-do in Chicago, Kansas City, Omaha and San Francisco. Millions of people who never saw a live "blue" crab are to-day familiar with it as an article of diet.

Here, indeed, is the real cause of the trouble. For the extension of the market for crabs has built up an enormous canning industry, and the extent of the consequent destruction of the animals may be estimated in a measure from the fact that a single one of the "factories" (as they are called) engaged in putting them up in tins utilizes in this way several hundreds of millions per annum.

This species of crab is found all along the Atlantic coast of the United States from Maine to Florida. It does not live

in the sea, however, being a brackish-water animal, restricted to estuaries and the tidal waters of rivers. Only in the Chesapeake and that neighborhood does it occur in such numbers as to afford a profitable commercial fishery.

Anybody who is familiar with the lower Potomac is likely to have gained the impression that the bottom of that river near its mouth is almost literally paved with crabs. It is the same way with the great estuary itself, and with the mouths of other streams that empty into it. But, strange though it may appear, ever most of this wide region of waters the crabs do not breed. Whether it is that the water is not of the right density or that some other cause is accountable, nobody can say; but the fact is that female crabs carrying eggs are rarely found except in the lower part of Chesapeake Bay.

Unfortunately, it is along the shores of the lower bay that all of the great "factories" are situated, and it is from that highly-productive aqueous area that they obtain their supplies. Even at the present time there are in the lower bay enormous numbers of crabs, but their multitudes are being drawn upon at the rate of billions annually. Experts in such matters say that no existing species of animal could possibly hold out indefinitely

against such drafts—the breeding stock being directly attacked.

To attack an animal on its breeding grounds, with ruthless destruction of the female while the latter are exercising the function of reproduction, is, the naturalists declare, an absolutely sure way to wipe out the species, no matter how numerous it may be, in a moderate length of time. This is exactly what is happening to the crabs of the Chesapeake, as proved by the steady and progressive reduction of the catch as season follows season.

Two remedies have been proposed, and it is likely that both will have to be adopted if the crabs are to continue to afford a great commercial fishery. One is to establish and enforce a "closed season," during which there would be absolute prohibition of such fishing, while the females were carrying and hatching their eggs. This, of course, need only apply to the lower Chesapeake, within certain definite geographical limits, so as to cover the main breeding grounds. The upper bay and certain other areas would be available for fishing throughout the year.

The other remedy lies in artificial hatching—a project which the Government Fisheries Bureau now has under consideration.